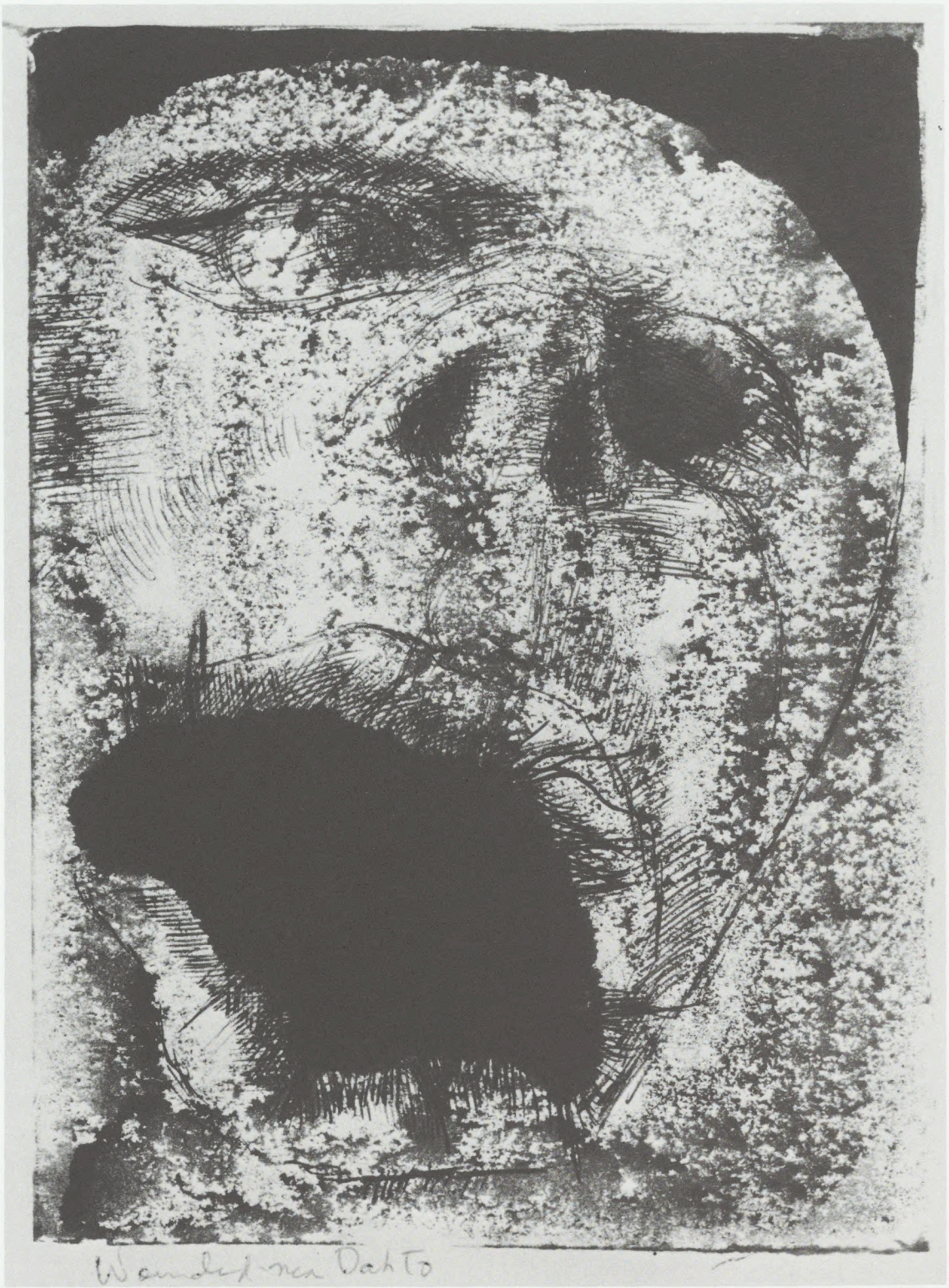
MITCHELL JAMIESON

TWO WARS

MITCHELL JAMIESON

TWO WARS



37 *Wounded—Near Dak To*,
from "The Vietnam Sketchbook."

MITCHELL JAMIESON

TWO WARS

The Corcoran Gallery of Art, Washington, DC

December 8, 1979 - January 27, 1980

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To Franz Bader, who first introduced me to the work of Mitchell Jamieson, I will always be grateful. His encouragement has been essential to the success of the project.

I wish to thank Charles Lawrence and John Barnett of the Navy Combat Art Center for their assistance in going through the hundreds of drawings in that collection; and Mrs. Marian McNaughton, of the U.S. Army Center of Military History.

Because of the wealth of material in Mrs. Jamieson's possession and in the collections of the Navy Combat Art Center and U.S. Army Center of Military History, few private loans were required. However, Mr. and Mrs. J. William Middendorf, II, have generously allowed me to borrow from their large collection of Jamieson drawings. I also want to thank Adele S. Brown and Mr. and Mrs. Hubert Leckie for lending works to the show. Mr. Leckie deserves special recognition for contributing his time to the design of this catalogue.

Particular thanks are due: Elizabeth C. Punsalan, who compiled the chronology and prepared the manuscript of this catalogue for publication; and Bonita Billman, a graduate intern from George Washington University, who assisted on the bibliography and other aspects of the catalogue. Among the many staff members who worked on the exhibition are: Susan Williams, Registrar; Lynn Kahler, Registrar's Assistant; Fern Bleckner, Conservation Assistant; as well as Anthony Blazys, Peter C. Fleps, and Anthony Wells of the preparators staff. E.J.N.

Mitchell Jamieson: TWO WARS

by EDWARD J. NYGREN

I have long believed that the only strong justification for art in any period consists of its being central, not peripheral, to human experience. Indeed, my only truly deep interest in art at all is in its capacity to illuminate the human condition as no other activity can. The art that I admire most seems to derive from an attempted act of abridgement or crystallization into human gesture of that force which the artist senses as "intention" behind the natural forms of the universe.[1]

The works included in this exhibition document the extent to which these ideas were fundamental to Mitchell Jamieson's art throughout his life. They establish his strong ties with the humanist tradition in American art. Within the parameters of this tradition, they also show that he was an artist of power and imagination, who explored a multitude of materials and modes of expression.

From the outset, the exhibition was restricted to drawings and watercolors. The decision to limit it to work from World War II and Vietnam was a difficult one. An indefatigible draftsman who seems never to have been without a sketch pad, Jamieson produced a prodigious body of material, from quick studies to finished compositions, in a variety of media. Sheer number placed a retrospective survey of his drawings beyond the scope of the present undertaking. Still, it was hard to eliminate all work done between 1945 and 1967: first, because this material provides insights into recurring themes and basic attitudes, philosophical as well as artistic; second, because developments in style, technique, and imagery preconditional to the creation of the Vietnam series could be pinpointed in time; third, and perhaps most important, because the range of his subject matter belies the inevitable impression of this exhibition—that Jamieson was a combat artist turned anti-war dissident. Nevertheless, it is hoped that by covering only these two groups, the exhibition will dramatize some of the major changes in Jamieson's art and thereby increase our appreciation of his accomplishments.



2 *Repair Dock.*

Except for short periods of time, Mitchell Jamieson's career has been closely associated with the Washington area. Born in 1915 in Kensington, Maryland, he graduated from Central High School (now Cardozo) in Washington, D.C. While still a teenager he enjoyed his first success as a watercolorist. In his early twenties, Jamieson studied at the Corcoran School of Art. His works were frequently exhibited in galleries and museums in Washington and elsewhere. From 1959 until his death he taught at the University of Maryland and, briefly, at the Corcoran.

A trip to Mexico in 1939 exposed Jamieson to the great revolutionary art of that country. On returning to Washington, he studied fresco painting and was awarded several mural commissions, including the painting of Marian Anderson singing on the steps of the Lincoln Memorial, now in the Department of Interior. Jamieson's training in America and Mexico had a lasting impact on his artistc vision. His work, which consistently displays a deep social consciousness, is firmly rooted in the collective human experience.

In August, 1942, Jamieson was commissioned in the United States Naval Reserve as a combat artist. One of many artists who served in this capacity, he participated in campaigns in North Africa, Europe and the Pacific. The resultant drawings and watercolors, of which there are hundreds, serve as a rich visual journal of the war. They virtually trace its progress from state-side preparations late in 1942, through invasions of Sicily (July 1943) and Normandy (June 1944), to the Japanese surrender in August of 1945. Remarking on the works he executed during this three-year period, Jamieson wrote:

Some of the pictures were produced under difficult conditions and I make no other claim for them than that they are honest attempts to depict what I saw and felt at the time. . . . I have confined my painting to what I have experienced and know to be strictly true, at the same time having to adapt my way of working to the pressure of time and swift-moving events. To a great degree, this is a record of particulars, with all the limitations and shortcomings that implies. Yet anything that is worthwhile or that has the bite of reality in the work produced under these circumstances probably derives from a constant effort to share as fully as possible in the lives and experience of so many others.[2]

The works divide into two main categories: quick sketches done on the spot, and finished compositions, frequently based on sketches, executed after the fact. The sketches occasionally are inscribed with color notations, and both are often annotated with specific dates and places, some of which were deleted at the time, presumably for security reasons. A third group, more limited in number, combines the spontaneity of a sketch with the control of a carefully thought-out work. These are among the best drawings Jamieson produced during World War II.

Jamieson was so prolific a draftsman that we sense he was an artist who saw with his pencil much as a photographer sees with his camera. While we are conditioned to expect the photographer's record of a chance encounter with death on the battlefield, we are startled and shocked by drawings such as *Left on the Beach* (No. 13), *Low Tide* (No. 21), and *On the Road—Dead German* (No. 25). In the photograph, a machine acts as the recording agent, and the subject is caught in an instant. Drawings, however spontaneous they may seem, take many seconds, if not minutes, to execute. In viewing them, we are subliminally conscious of the passage of time in their creation. Before these works by Jamieson, we recoil at the thought of the artist moving his pen or pencil to effect an image of a man wounded or killed in battle. Some may have been worked-up later or were creations of the artist's imagination based on vivid memories, but they establish Jamieson's claim to honesty and truth in his observations.

Through a comparison of works composed afterwards with sketches



21 *Low Tide.*

executed on the spot, we experience Jamieson's shift from the detached artist manipulating his medium in a controlled and deliberate fashion to an involved observer capturing not only what he saw but also what it was like on those beaches with bombs bursting, mines exploding and men dying. At such moments, there was no time for cool deliberation, and the technique expresses this.

Although images of war and devastation predominate (as we would expect in a visual diary of a war), there are also scenes of men at rest and views of native life. Some, with their seductive coloring and dramatic use of chiaroscuro, verge on the romantic; others are humorous caricatures. Throughout, however, Jamieson focused on the common man—soldier, sailor, citizen—doing jobs, biding time, relaxing, fighting, dying, surviving. Seldom did he depict those in charge. This viewpoint, common to many artists and photographers of the war, emphasizes the importance of the ordinary individual in the shared titanic struggle.

In his finished compositions, Jamieson frequently gave to the men a monumentality reminiscent of types found in mural paintings. The figures, with their pronounced outlines and simplified forms, have a massive sculptural quality. Their features, too, are often idealized. In *Assault Craft* (No. 16), for example, the stoic faces of the men waiting in the boat before it leaves the ship for the beach seem chiseled in marble. These are not real, particular individuals, but classical heroes embarking on a crusade. Jamieson's desire to ennoble his subjects is also evident in

works such as *Wounded Paratrooper* (No. 11) and *Low Tide* (No. 21). With their cruciform shapes, the wounded and dead assume the stature of saviors. In contrast to these generalized figures are the intimate portraits Jamieson executed aboard ship shortly before the Normandy invasion (No. 18 is an example). Signed by artist and sitter, these heads are particular—the men have lost none of their individuality. In them, we recognize the artist's desire to capture the features of those who might die in the following days.

As the war progressed Jamieson's portrayal of men, especially in finished compositions, changed. The stylized heroic figures of the earlier pieces disappear almost entirely, and are replaced by naturalistic representations. Works such as *Pain* (No. 33) and *Two Boys—Off Okinawa* (No. 36), for example, exude a gentle compassion; they focus on people, not events.

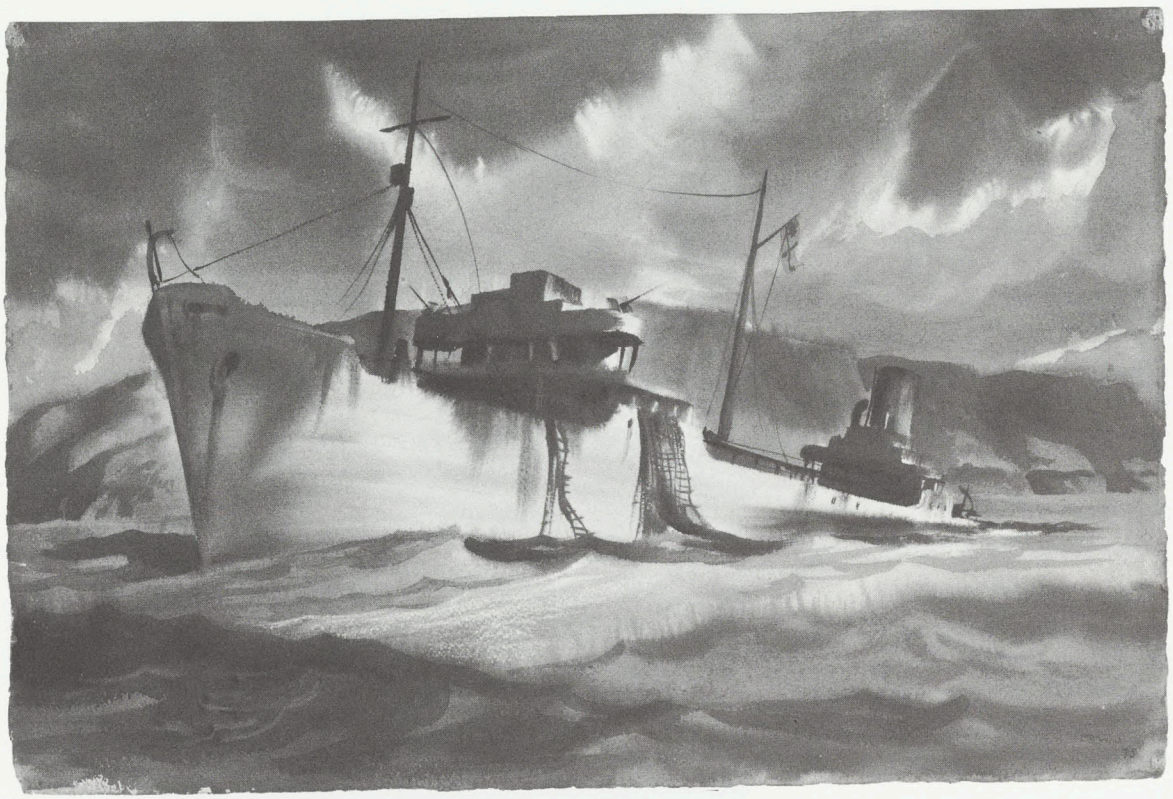
The compositions of World War II are marked by a diversity of styles and by experimentation. We can almost see Jamieson sifting through his artistic vocabulary for a mode of expression appropriate to a given subject. Thus, *The Big Light* (No. 10) recalls the woodcuts of Rockwell Kent in its silhouetting of forms against a white light; *Street in Ocean View, Norfolk* (No. 1) owes an apparent debt to watercolors by Edward



36 *Two Boys—Off Okinawa.*



28 *Pouring It Out!*



8 *Abandoned.*



33 *Pain.*

Hopper; the figural types in *Engine Room* and *Warehouse Bivouac* (Nos. 3 and 6), created with wash and ink outlines, are reminiscent of those found in works by Reginald Marsh; and the handling of light in *Night Maneuvers* (No. 9) surely was calculated to produce a Rembrandtesque effect. Influences are easily detected in the work of a young artist. In Jamieson's case, they do not ultimately diminish our appreciation of the artist's command of his medium: *Abandoned* (No. 8) displays a masterful control of the wet-paper technique in watercolor painting; and *Pouring It Out!* (No. 28), with its almost futuristic realization of motion, effectively captures the violent vibration of a gunner shootng. Jamieson's experimentation is remarkable, especially given the conditions under which he was working. Although the results are not always successful and occasionally seem contrived, they nevertheless reveal an artist anxious to explore the potential of a medium and technique in an effort to depict the external world.

To go from the sympathetic drawings of World War II to the angry Vietnam series is to travel in time from the optimism of postwar America to the pessimism of the late 1960s. "Ideally," Jamieson wrote after his return from Southeast Asia in 1967, "all drawings of war should be composed in a spirit of cold fury." [3] This spirit, so evident in the Vietnam drawings, is noticeably absent from those of World War II.

The pronounced stylstic differences between the two groups of drawings dramatize the psychological gap that separates them. The works from World War II are quiet pictures; those from Vietnam scream. There are hints of what is to come in works such as *Low Tide* (No. 21); however, Jamieson's approach to World War II throughout his long service was consistently that of a sensitive but detached observer. On the other hand, his trip to Vietnam, which lasted less than a month, yielded passionate and subjective works.

Early in 1967, the Army began sending artists—civilian and military—to Vietnam. Jamieson was among the first to participate in the program. There were no restrictions on travel or subject matter. The normal tour was 21 days to one month. Civilian volunteers received no compensation; however, the Army did pay expenses, per diem, and supply a camera and materials if requested. In return, the Army hoped to receive works as gifts from the participating artists for its collection of military art. Jamieson eventually gave 17 drawings to the Office of Military History.

Jamieson departed the United States on June 22, 1967. Less than a month later, he left Vietnam, somewhat earlier than expected, due to illness. He subsequently explained his reason for going:

I went to Vietnam in the summer of 1967 as a civilian artist for the Army Office of Military History, believing that brief but total immersion in the scene itself would be the only way to earn the right to comment on the pestilence raging there. These drawings would not have been possible without the experience. Nevertheless, they derive most of all from an attempt to convey a vision of the war as simply the most violent manifestation of a spreading and profound spiritual plague.[4]

During his short stay, Jamieson traveled widely. The many sketches, photographs and slides he made served as a visual resource in the creation of the extended series of drawings known as "The Plague." Unlike the sketches he executed in World War II, this material does not seem to bear a direct relationship to the finished drawings. Rather it would appear that Jamieson used it to help him relive his Vietnam experience and stimulate his imagination. This visual and emotional resource was undoubtedly replenished by the massive media coverage of the Vietnam war in the late 60s and early 70s. The disclosure concerning the My Lai massacre at the end of 1969 was particularly significant in this regard.

The title for the series is taken from Albert Camus' novel of the same name, which Jamieson had with him in Vietnam.[5] Camus' book, which deals with a devastating plague in Oran, Algeria, had a special meaning for Jamieson, who spent the early phase of World War II there. According to Jamieson, Oran was his first experience of a city surrounded on all sides by war and occupying forces, and Saigon in 1967 uncannily resembled Oran in 1942. The series owes a philosophical debt to Camus as well. As a demonstration of an artist's ethical obligation to speak out against injustice, it is an expression of Jamieson's existential sentiments.

From late 1967 onward, Jamieson executed works that grew out of his Vietnam experience. There were four acknowledged parts to the series, but many other works dealing with Vietnam were created and exhibited. Stylistic and thematic similarities unite the drawings and often make precise dating difficult. Some general distinctions between early and late works can be made, however. The early works are more tied to experience: they tend to be specific in setting and modest in scale. The works produced after the disclosure of the My Lai massacre are more grotesque in imagery; the ink is sometimes applied with brush in bold, passionate strokes. The largest compositions date from this perod. Although titles are usually inscribed on the early drawings, after 1969 texts become longer and rhetorical; they function, in effect, as commentaries on the pictures. The final works combine motifs from earlier pieces in complex compositions; they serve as summations of Jamieson's view of the war.

Jamieson's obsession with Vietnam reflects his desire "to bear witness as an artist" to the spectacle there. Although he wanted to focus attention on the situation in Southeast Asia in an effort to bring about an end to the war, the series as it evolved was not conceived simply as a statement against the Vietnam War or war in general. Fundamentally, of course, it is about man's inhumanity to man, but Jamieson eventually looked at the Vietnam War as a kind of manifestation of a crisis in America, at the core of which was racism.[6] His apocalyptic vision of the conflict was intended as a catharsis for a sick society. Given the intention of the series, the drawings are necessarily polemical.

In my estimation, the Plague drawings are the culmination of Jamieson's career. They bring together many of the ideas he had explored in his art over the previous two decades. In them, he achieved a successful synthesis of subject and technique. Vietnam served as the catalyst for this synthesis by providing Jamieson with a cause to which he could dedicate his talents. The drawings express his moral outrage and affirm, as nothing else could, his conviction that art must be "central, not peripheral, to human experience."

Any representational art relies, at the most basic level, on the viewer's

associations with the images depicted. The World War II drawings, realistic in their literal portrayals of specific events in illusionistic space, encourage detachment. The emotions aroused are primarily the vicarious product of association. The Vietnam drawings, on the other hand, are spatially and temporally ambiguous. Although associations remain crucial, the expressionistic style of the works appeals to the emotions directly. The drawings of World War II describe and inform; those of Vietnam engage and confront.

The Vietnam drawings are, almost without exception, executed in black ink with grey or monochromatic washes. Color is by its very nature sensual, and the artist felt it was inappropriate to the horror of the war.[7] The resultant stark images have a graphic quality that relates them to protest art of the 19th and 20th centuries as well as to the anti-war prints of Callot, Goya, and Kollwitz, to name just a few of Jamieson's predecessors in this genre.

The graphic quality of these works is reinforced both by Jamieson's use of line to simulate the effect of an etching or engraving and by the print-like appearance of the background. In "Motivation, Method and Madness," the artist explained how he achieved the effect:

Briefly, it consists of drawing into a prepared configuration of points, dots, lines or textures (pressed from a moistened block onto paper) a gesture or set of gestures which link up into recognizable form while maintaining the original sense of the spontaneous or chaotic out of which the image has emerged. If one saturates himself completely in the potential extensions of the human gesture, then any random or meaningless succession of events may, with luck, resolve itself into an image or a vision not so much of the emergence of order out of chaos but rather an image of the chaos within order. The pressure involved in mono-printing the original "infrastructure" (so to speak) involves only so much weight as one can bring to bear with one's own body—another aspect of gesture.[8]

The result resembles a form of monotype in which only the background or infrastructure, as Jamieson called it, was printed. Using this infrastructure as inspiration, he created forms suggested to him by the arbitrary blots by accenting them with lines and wash. Although he obviously controlled the final conceptualization, the random configuration of the blots invests each drawing with a spontaneity born of accident.

The idea that form is potentially present in an amorphous mass and needs only the artist to discover it is a variation on the theory, based on Michelangelo's sculpture, that the figure is locked in a piece of marble and the sculptor simply releases it. Jamieson reportedly discussed this concept with the sculptor, José de Creeft, when they knew each other in Florida in the 1950s. The practice of using accidental blots of ink to create a work of art was encouraged by Leonardo as a way of freeing the

imagination and employed by some Chinese calligraphers. In the late 18th century, the British artist, Alexander Cozens, developed a system of drawing landscape compositions with this method. The technique is, of course, also suggestive of Rorschach tests. The extent to which Jamieson was influenced by these ideas is difficult to determine. It should be noted, however, that he did experiment with calligraphy around 1950 when he was in Seattle and came in contact with Mark Tobey, Morris Graves, and Kenneth Callahan.

Jamieson had begun discovering anthropomorphic forms in shells and rocks early in the 1950s. In the years immediately preceding the trip to Vietnam, he produced a number of wash drawings and tempera paintings whose vein-like infrastructure has a geological character and seems to have been created by dabbing the wet, overall ground with a sponge or cloth. Out of this irrationally mottled space, Jamieson brought forth fantastic, Bosch-like creatures. Some of these paintings were called dreams and one, *Fragments from the Apocalypse*.[9] A group was exhibited in the spring of 1967 before the artist's departure for Saigon. *The Saigon Follies* (No. 68) with its melange of grotesque images closely resembles these works.

A nightmarish quality pervades many of the Vietnam drawings,[10] with the figures frequently emerging from clouds of black ink or grey wash in much the same way as the creatures in the dream-paintings of the previous years. In the most dream-like examples, the forms, while recognizable, are ephemeral. Sometimes heads float on the surface of the paper like disembodied phantoms in a dream (No. 45); sometimes figures materialize in shattering bursts of darkness (No. 50); sometimes spectres loom out of dissolving light (No. 42). In searching the compositions for images that are not always immediately apparent, the viewer engages in a dialogue with the work and simulates the artist's creative act in the shocking discovery of the horrific and unexpected.

Throughout the Plague series scenes recur like so many variations on a theme: peasants screaming, pleading, grieving, fleeing; prisoners bound, tortured, mutilated; soldiers searching, killing, dying, whoring; heads encircled with wire, impaled on stakes, staring accusatorily. While there are a few quiet, non-violent subjects such as *Vietnamese Child* (No. 38) among the earliest works, scenes of frenzy, devastation, horror and degeneracy predominate.

Many of Jamieson's themes are familiar ones in the history of art. If the spirit of Picasso's *Guernica* pervades the entire series,[11] there are more specific references as well. The mutilated bodies resemble martyrs in Renaissance and Baroque painting; heads entwined with barbed wire, Christ crowned with thorns; military equestrian figures, the apocalyptic "Death on a Pale Horse." It seems reasonable to suggest that Jamieson's

64 *Carousel of Love, War and Death.*







58 Village Woman Pleading for Her Life.

treatment of religious (and mythological) themes in the decade before Vietnam affected his interpretation of the war.

Other works pay homage to certain artists. *Village Woman Pleading for Her Life* (No. 58), with its sympathetic portrayal of a woman victimized by war, recalls Kollwitz; the brothel scenes (No. 52), as caricatures of depravity, are reminiscent of Grosz's biting commentaries on Hitler's Germany; the many drawings of women screaming (No. 49) owe a profound debt to Munch.

Occasionally, Jamieson employs a familiar image to achieve the opposite effect of the original. Although the drawings of truncated bodies (see No. 67) undoubtedly depict actual practices in the war and may have religious overtones, they also, it seems to me, refer to one of the most famous pieces of antique sculpture, *The Belvedere Torso,* revered for centuries as a superb example of classical beauty. It is difficult to imagine that Jamieson, as familiar as he was with the art of the past, did not consciously concieve these images as ironic statements on Western cultural superiority. Similarly, *Carousel of Love, Death and War* (No. 64) is a grotesque variation on Reginald Marsh's numerous views of men and women, flirting and having fun on merry-go-rounds. Even at their most lewd and surreal, Marsh's pictures are fundamentally celebrations of life; Jamieson's are reflections on moral decay.



65 *He's Never Too Old to Learn.*

Although Jamieson's reference to other art in his Vietnam drawings is undeniable, the end result is an intensely personal vision not just of that particular war but of the diseased state of mankind in general. In most of the works, Jamieson sympathetically portrayed the Vietnamese as innocent victims of a senseless war, and brutalized the soldiers as the perpetrators of that war. There are exceptions, particularly in such early drawings as *Soldier Struck by Land Mine* (No. 40) and in the portraits of Americans killed in the war.

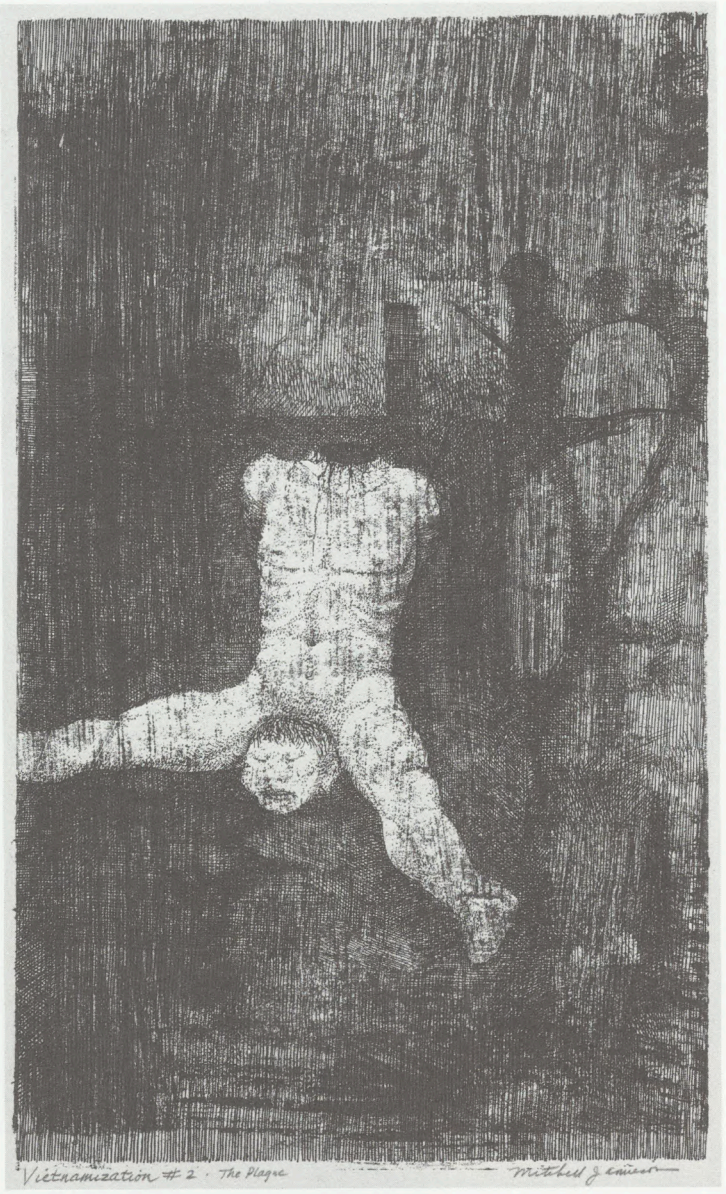
Jamieson remarked shortly after his return from Vietnam that the plague makes no distinction between victim and executioner. In his art

he generally differentiated between the two. His basic point, however, was that the war was fundamentally destructive to American and Vietnamese alike. Both were dehumanized in the process. For an artist deeply committed to human life and human concerns, dehumanization was the final tragedy.

Vietnam brought into focus many of the issues that Jamieson had explored in his art throughout his life. There is no doubt that it necessitated his developing a technique to express his deep emotional response.

57 *The Interrogation Begins.*





70 *Vietnamization #2.*

It also prompted him to ask a question he seems never to have formulated during World War II. The question, which he inscribed on a montage of portraits of men who died in Vietnam, was: "Why?" [12] The Vietnam drawings ask that question repeatedly. But it was not just a moral question about a particular war that Jamieson was posing, it was the question of the relationship of art to life and ultimately of the meaning of art itself. This dilemma, it seems to me, is central to art; Vietnam helped Jamieson find his personal solution.

Footnotes

1. Mitchell Jamieson, "Motivation, Method and Madness," 1969, MS, Collection of Mrs. Mitchell Jamieson. The same comment also is incorporated into a self-portrait of the artist as a volunteer; Collection of James Elder.
2. Mitchell Jamieson, "War Journal," Corcoran Gallery of Art, November 18 to December 9, 1945.
3. Printed with an image from the Vietnam series superimposed. An earlier version of this text exists in the manuscript "Plague," c. 1967/68. Both are in the collection of Mrs. Mitchell Jamieson.
4. Mitchell Jamieson, "The Plague," *The Washingtonian Magazine*, III, 12 (September 1968), 48.
5. Mitchell Jamieson, "Notes," MS, c. 1967, Collection of Mrs. Mitchell Jamieson. Jamieson's familiarity with Camus' work goes back at least to 1960 when he executed a painting called *Homage to Albert Camus*. The choice of title was also influenced by Antonin Artaud (see No. 47). Jamieson recognized the ambiguity of the title, and realized it could be interpreted in many ways.
6. Mitchell Jamieson, Miscellaneous Notes, c. 1969, MS, Collection of Mrs. Mitchell Jamieson. In his self-portrait as a volunteer (Elder Collection) executed in 1969, probably after the news of My Lai, Jamieson portrayed himself as a "Johnny Reb" in the service of the Office of Military History. The image and text reinforces the connection between Vietnam and the Civil War; that is, between Vietnam and racism.
7. Mitchell Jamieson, "Notes for September [1975] Show," MS, Collection of Mrs. Mitchell Jamieson.
8. Jamieson, "Motivation"; a few of the Vietnam drawings do not employ this technique. See, for example, No. 47, which is done on acetate and relates to works from the early 60s when Jamieson was experimenting with film and light projections.
9. Jamieson's interest in dreams as subject matter may date from the fall of 1962 when he illustrated a series of articles on the science of dreams for *The Washington Post*.
10. Part of the text for Jamieson's self-portrait of 1969 (Elder Collection) is: "History as a Nightmare/Nightmare as History. . . ."
11. In 1961, Jamieson exhibited an ink drawing called: *Sketch for a Portrait of History, Guernica, 1936; Budapest, 1956.*
12. Collection of Paul Cadario.



56 *American Soldier at Son My*

Catalogue of the Exhibition

Dimensions are given in inches and centimeters, height preceding width. Unless otherwise stated, measurements refer to sheet size. The term "monoprint," used to describe the medium of the Vietnam drawings, is explained in the essay.

1 *Street in Ocean View, Norfolk.* Late 1942
watercolor over pencil
15 x 22 1/8 (38.1 x 56.2)
Lent by Navy Combat Art Collection

2 *Repair Dock* [Little Creek, Virginia]. Late 1942
watercolor over pencil
15 3/16 x 22 11/16 (38.5 x 57.7)
Lent by Navy Combat Art Collection

3 *Engine Room.* December 29, 1942
wash and ink
15 x 20 7/8 (38.1 x 53.0)
Lent by Navy Combat Art Collection

4 *Embarkation.* January 11, 1943
wash and ink over pencil
15 9/16 x 22 7/16 (39.5 x 57.0)
Lent by Navy Combat Art Collection

5 *Heating Rivets.* February 8, 1943
watercolor and ink over pencil
13 x 22 1/2 (33.0 x 57.1)
Lent by Navy Combat Art Collection

6 *Warehouse Bivouac.* February 18, 1943
watercolor and ink over pencil
13 x 16 3/16 (33.0 x 41.1)
Lent by Navy Combat Art Collection

7 *Storm Clouds—Oran.* February 27, 1943
watercolor and ink over pencil
15 1/8 x 22 3/8 (38.4 x 56.8)
Lent by Navy Combat Art Collection

8 *Abandoned.* March 8, 1943
watercolor over pencil
15 1/4 x 22 7/8 (38.7 x 58.1)
Lent by Navy Combat Art Collection

9 *Night Maneuvers.* April 4, 1943
watercolor, wash and ink over pencil
14 15/16 x 22 1/2 (37.9 x 57.2)
Lent by Navy Combat Art Collection

10 *The Big Light.* June 13, 1943
wash and ink on scratchboard
7 x 10 15/16 (17.7 x 27.7)
Lent by Navy Combat Art Collection

11 *Wounded Paratrooper.* July 15, 1943
ink
9 1/2 x 12 (24.1 x 30.5)
Lent by Navy Combat Art Collection

12 *Beach near Gela, Sicily.* July 24, 1943
watercolor and ink
14 5/8 x 21 3/8 (37.1 x 54.3)
Lent by Navy Combat Art Collection

13 *Left on the Beach, Gela.* July 24, 1943
wash and ink over conte crayon on beige paper
11 7/16 x 12 (29.4 x 30.5)
Lent by Navy Combat Art Collection

14 *Palermo Harbor.* July, 1943
wash and ink over pencil
11 x 13 15/16 (27.9 x 35.4)
Lent by Mr. and Mrs. J. William Middendorf, II

15 *Night Raid, Algiers.* September 3, 1943
watercolor, gouache, wash and ink
14 13/16 x 21 1/4 (37.6 x 54.0)
Lent by Navy Combat Art Collection

16 *Assault Craft.* September 4, 1943
wash and ink over pencil
21 3/8 x 14 5/8 (54.3 x 37.2)
Lent by Navy Combat Art Collection

17 *Troubled Sleep.* June, 1944
ink touched with crayon over charcoal on beige paper
8 15/16 x 12 (21.8 x 30.5)
Lent by Mr. and Mrs. J. William Middendorf, II

18 *Clarence F. Powers.* June 4, 1944
charcoal
9 15/16 x 6 15/16 (25.2 x 17.6)
Lent by Mr. and Mrs. J. William Middendorf, II

19 *D-Day Minus 2.* June, 1944
watercolor and ink over pencil
16 3/16 x 22 1/8 (41.1 x 56.2)
Lent by Navy Combat Art Collection

20 *Blowing up Barriers.* June, 1944
wash and ink
14 1/16 x 21 5/8 (35.8 x 55.0)
Lent by Navy Combat Art Collection

21 *Low Tide.* June, 1944
wash and ink over pencil
11 3/8 x 15 7/8 (28.9 x 40.4)
Lent by Navy Combat Art Collection

22 *Gutted LCT—Omaha Beach.* June, 1944
wash and ink
9 11/16 x 13 13/16 (24.6 x 35.1)
Lent by Mr. and Mrs. J. William Middendorf, II

23 *Burial Grounds—Guards around Fire.* June, 1944
watercolor over pencil
13 13/16 x 22 1/2 (35.0 x 57.1)
Lent by Navy Combat Art Collection

24 *Kamerad!* June, 1944
wash and ink over pencil
20 7/8 x 15 (53.1 x 38.1)
Lent by Navy Combat Art Collection

25 *On the Road—Dead German.* June, 1944
ink over pencil
7 5/8 x 13 13/16 (19.3 x 35.1)
Lent by Mr. and Mrs. J. William Middendorf, II

26 *Street in Cherbourg.* August, 1944
wash and ink over pencil
9 3/4 x 13 13/16 (24.8 x 35.0)
Lent by Mr. and Mrs. J. William Middendorf, II

27 *Prisoners in a Field near Brest.* August/September, 1944
watercolor, crayon, ink and charcoal
22 1/4 x 39 9/16 (56.5 x 77.7)
Lent by Navy Combat Art Collection

28 *Pouring It Out!* August/September, 1944
wash, watercolor and ink on scratchboard
27 13/16 x 21 15/16 (70.6 x 55.8)
Lent by Navy Combat Art Collection

29 *Stomach Wound.* August/September, 1944
watercolor and ink on scratchboard
27 7/8 x 21 7/8 (70.8 x 55.8)
Lent by Navy Combat Art Collection

30 *Village, Guam.* Early 1945
wash and ink
9 11/16 x 13 13/16 (24.9 x 35.1)
verso: *Road through Guam Village*
Lent by Mr. and Mrs. J. William Middendorf, II

31 *Village of Horrified Trees, Okinawa.* April, 1945
watercolor and ink on scratchboard
13 3/4 x 22 (34.9 x 55.9)
Lent by Navy Combat Art Collection

32 *Corpse from an Okinawa Tomb.* April, 1945
wash and ink on yellow paper
11 15/16 x 8 15/16 (30.3 x 22.7)
Lent by Navy Combat Art Collection

33 *Pain.* April, 1945
watercolor, gouache and crayon over pencil
15 5/16 x 22 5/8 (38.9 x 57.5)
Lent by Navy Combat Art Collection

34 *Night on Suribachi.* June, 1945
wash, ink and crayon
14 7/16 x 22 1/8 (36.7 x 56.2)
Lent by Navy Combat Art Collection

35 *Wounded Marine Receiving Plasma.* April, 1945
ink over pencil on cloth laid on paper
9 3/8 x 13 3/4 (23.8 x 34.9)
verso: *Wounded Buddies*
Lent by Mr. and Mrs. J. William Middendorf, II

36 *Two Boys—Off Okinawa.* August, 1945
watercolor, crayon and ink over pencil
20 15/16 x 15 5/8 (53.2 x 39.7)
Lent by Navy Combat Art Collection

37 *Vietnam Sketchbook.* July, 1967
cover: 10 11/16 x 8 5/16 (27.2 x 21.1)
29 pages
monoprint, ink and wash
Lent by Estate of Mitchell Jamieson

38 *Vietnamese Child.* Late 1967
monoprint, ink and wash
18 3/4 x 12 1/2 (47.6 x 31.1)
Lent by U.S. Army Center of Military History

39 *Cabaret Dancer.* Late 1967
monoprint, ink and wash
18 1/2 x 15 1/4 (47.0 x 38.7)
Lent by U.S. Army Center of Military History

40 *Soldier Struck by Land Mine.* Late 1967
monoprint, ink and wash
19 7/8 x 12 7/8 (50.5 x 32.7)
Lent by U.S. Army Center of Military History

41 *In the Jungle.* Late 1967
monoprint, ink and wash
17 1/4 x 21 1/2 (43.8 x 54.6)
Lent by U.S. Army Center of Military History

42 *Near Dak To.* Late 1967
monoprint, ink and wash
9 5/8 x 10 13/16 (24.4 x 27.5)
verso: *Ghoul with Man's Body*
Lent by Estate of Mitchell Jamieson

43 *The Accidental Victim.* Late 1967
monoprint, ink and wash
12 x 19 1/8 (30.5 x 48.5)
Lent by Mr. and Mrs. Franz Bader

44 *Burning Children.* Late 1967
monoprint, ink and wash
12 11/16 x 17 15/16 (32.2 x 45.5)
Lent by Estate of Mitchell Jamieson

45 *Woman Grieving over Dead Husband.* Late 1967
monoprint, ink and wash
12 7/8 x 18 3/16 (32.7 x 46.2)
Lent by Estate of Mitchell Jamieson

46 *Grieving Women.* c. 1968/69
monoprint, ink and wash, touched with white on cream paper
22 9/16 x 28 7/16 (57.3 x 72.2)
Lent by Estate of Mitchell Jamieson

47 *"And the Plague is a superior disease because it is a total crisis, after which all that remains is death or an extreme purification"—Antonin Artaud.* c. 1968
ink on 3 strips of acetate
36 7/8 x 26 5/16 (93.7 x 66.8) [sight]
Lent by Estate of Mitchell Jamieson

48 *Severed Head on a Stake.* c. 1968/69
monoprint, ink, wash and charcoal
23 5/8 x 17 15/16 (60.0 x 45.6)
Lent by Estate of Mitchell Jamieson

49 *Untitled* [The Scream]. c.1968/69
monoprint, ink and wash
19 9/16 x 12 7/8 (49.6 x 32.7)
Lent by Estate of Mitchell Jamieson

50 *Napalm! Crowd Pursued by Furies.* c. 1968/69
monoprint, ink and wash on prepared paper
22 9/16 x 28 7/16 (57.3 x 72.2)
Lent by Estate of Mitchell Jamieson

51 *The Eye of the Plague.* c. 1968/69
monoprint, ink and charcoal on rice paper
23 7/8 x 17 7/8 (60.6 x 45.4)
Lent by Estate of Mitchell Jamieson

52 *Saigon Brothel.* c. 1968/69
monoprint, ink and wash on rice paper
16 13/16 x 21 5/8 (42.7 x 54.9)
Lent by Estate of Mitchell Jamieson

53 *The Massacre—Grieving Woman.* c. 1970
monoprint, ink, wash and charcoal
20 1/2 x 16 (52.0 x 40.6) [sight]
Lent by Adele S. Brown

54 *The Woman of Son My.* 1970
monoprint, ink and wash on illustration board
53 7/8 x 34 (136.8 x 86.3) [sight]
Lent by Estate of Mitchell Jamieson

55 *Bound and Tortured Prisoner.* c. 1970
monoprint, ink and wash
22 1/16 x 16 7/8 (56.0 x 42.9)
Lent by Estate of Mitchell Jamieson

56 *American Soldier at Son My.* 1970
monoprint, ink and charcoal on rice paper
23 7/8 x 17 7/8 (60.6 x 45.4)
Lent by Estate of Mitchell Jamieson

57 *The Interrogation Begins.* 1970
monoprint, ink, wash and charcoal
21 1/16 x 15 3/4 (53.5 x 40.0)
verso: *Sketch of Soldier and Woman*
Lent by Estate of Mitchell Jamieson

58 *Village Woman Pleading for Her Life—The Massacre at Son My.* 1970
monoprint, ink, wash and charcoal
19 3/4 x 14 3/4 (50.2 x 37.4)
Lent by Estate of Mitchell Jamieson

59 *Pax Americana.* 1970
monoprint, ink and charcoal
27 15/16 x 16 1/2 (70.6 x 41.9)
Lent by Estate of Mitchell Jamieson

60 *Victim—Son My Massacre.* 1970
monoprint, ink and charcoal
17 1/16 x 12 3/8 (43.3 x 31.5)
Lent by Estate of Mitchell Jamieson

61 *Massacre Victim—My Lai 4.* 1970
monoprint, ink, pencil and charcoal
16 x 21 (40.6 x 53.3)
Lent by Estate of Mitchell Jamieson

62 *The Massacre Begins—The Villagers of Son My.* 1970
monoprint, ink, wash and charcoal touched with white
23 15/16 x 35 15/16 (60.8 x 91.3)
Lent by Estate of Mitchell Jamieson

63 *Love, War and Death.* 1970
monoprint, ink and wash
17 15/16 x 12 1/8 (45.6 x 30.8)
Lent by Estate of Mitchell Jamieson

64 *Carousel of Love, War and Death.* 1970
monoprint, ink, and wash touched with white on illustration board
20 x 30 (50.8 x 76.2)
Lent by Mr. and Mrs. J. William Middendorf, II

65 *He's Never Too Old to Learn.* c. 1970
monoprint, ink on rice paper
14 x 18 (35.6 x 45.7)
Lent by Estate of Mitchell Jamieson

66 *Untitled* [Soldier and Woman]. c. 1970
monoprint, ink on yellow paper
18 x 12 7/16 (45.7 x 31.6)
Lent by Estate of Mitchell Jamieson

67 *"Peace Is at Hand" #1* [Triptych]. Early 1970s
monoprint, ink and wash
each sheet: 15 1/8 x 10 (38.4 x 25.4) [sight]
Lent by Mr. and Mrs. J. William Middendorf, II

68 *The Saigon Follies.* Early 1970s
monoprint, ink and wash
13 1/8 x 16 (33.3 x 40.6)
Lent by Estate of Mitchell Jamieson

69 *Delta Bombing.* Early 1970s
monoprint, ink and wash
21 1/4 x 15 3/4 (51.4 x 40.0) [sight]
Lent by Estate of Mitchell Jamieson

70 *Vietnamization #2.* Early 1970s
monoprint, ink and wash
18 x 12 1/16 (45.7 x 30.7)
Lent by Estate of Mitchell Jamieson

71 *Christmas Greetings, 1972. Courtesy ASAF. Bombed Hospital, Hanoi.* c. 1972/73
monoprint, ink and wash on cream paper
16 x 18 3/4 (40.6 x 47.6)
Lent by Estate of Mitchell Jamieson

72 *Eagle Dance—Detail from The Cathedral of the West-East Portal.* Early 1970s
monoprint, ink and pencil on cream paper
26 3/4 x 20 1/2 (68.0 x 52.0) [sight]
Lent by Mr. and Mrs. Hubert Leckie

73 *"Great Ideas of Western Man"— or The Cage— First of a Series for the Containing Corporation of America.* c. 1973
monoprint, ink, wash and charcoal
20 1/4 x 25 5/8 (51.4 x 65.1) [sight]
Lent by Estate of Mitchell Jamieson

Chronology

1915 Born on October 27 in Kensington, Maryland.

1934 Graduated from Central High School (now Cardozo) in Washington, D.C.

1935 Won Mahony Award at the Greater Washington Independent Art Exhibition. Winning watercolor was the first he ever entered in competition. First one-man exhibition at the Intimate Bookshop.

1937 Commissioned to do Treasury Art Projects in Key West, Florida and the Virgin Islands. Studied at Abbot School of Art, Washington, D.C. under Rowland Lyon. Commissioned to illustrate "The Southern Pacific Co.," for *Fortune;* first of many.

1938 Studied at the Corcoran School of Art.

1939 Went to Mexico and studied graphic arts at the Escuela des Bellas Artes under Koloman Sokol.
"Paintings of Mexico" exhibited at the Whyte Gallery.
Painted murals at post offices in Laurel and Upper Marlboro, Maryland.

1940 Studied fresco painting with Olle Nordmark, Washington, D.C.
Commissioned to paint mural for post office in Willard, Ohio.
First one-man exhibition at the Corcoran Gallery of Art.

1941 Commissioned to paint mural, now in the Department of Interior, commemorating the concert given by Marian Anderson on the steps of the Lincoln Memorial on Easter Sunday, 1939.

1942 Executed series of paintings for Office of Emergency Management.
August, commissioned as Ensign in U.S. Naval Reserve. From 1942 to 1946 served as a U.S. Navy Combat Artist; participated in campaigns in North Africa, Europe and the Pacific.

1945 Exhibition of "War Journal" at Corcoran Gallery of Art.

1946 Married.

1947 Awarded John Simon Guggenheim Foundation Fellowship for Creative Painting.
Received grant from the American Academy of Arts and Letters and National Institute of Arts and Letters.

1948 Traveled to France and Italy to study mural painting.
Awarded second John Simon Guggenheim Foundation Fellowship.

1949 Moved to Seattle, Washington; from 1949 to 1952, head of the Painting Department, Cornish School.

1951 One-man exhibition at Santa Barbara Museum of Art.

1952 Series of one-man exhibitions in western museums.
Returned to the Washington, D.C. area, and taught painting at the Madeira School in Greenway, Virginia.

Visiting instructor at The Norton Gallery School of Art, West Palm Beach, Florida.

1953 One-man exhibition at The Norton Gallery of Art.
One-man exhibition at The Birmingham Museum of Art.

1954 One-man exhibition at the Corcoran Gallery of Art.

1955 Taught at Fort Worth Art Center, Fort Worth, Texas.
One of five artists invited to submit designs for mural in the United Nations building, New York.

1956 Visiting instructor at The Norton Gallery School of Art.

1957 Commissioned by *Life* to visit 17 countries around the world to depict American activities abroad.

1958/62 Illustrated many articles for *The Washington Post.*

1959 Son born.
Began teaching at the University of Maryland. Taught there until his death in 1976.

1960 One-man exhibition at the Corcoran Gallery of Art.
Taught at the Corcoran School of Art.

1962 Produced and directed the first "happening" in Washington, D.C. area.

1963/64 Commissioned by NASA to cover Project Mercury Mission (Gordon Cooper flight) and Saturn launching at Cape Kennedy.

1965 One of 15 artists in NASA exhibition "Eyewitness to Space" at National Gallery of Art.

1967 Presented light shows at George Washington University ("Making Light of It") and at the University of Maryland ("The Electric Aesthetic").
June/July in Vietnam as a volunteer civilian artist for the U.S. Army Office of Military History.

1968 First exhibit of "The Plague" drawings at Dimock Gallery.

1969 Served as official NASA artist aboard the U.S.S. Hornet during the Lunar Spacecraft Recovery.
Second part of "The Plague" drawings shown at Franz Bader Gallery.
Vietnam drawings circulated by the Virginia Museum of Fine Arts.
Commissioned by Bureau of Reclamation, Department of Interior, to do paintings and drawings in Colorado.

1970 Exhibition of "The Plague" drawings circulated by John and Mabel Ringling Museum of Art.
Fourth section of "The Plague" drawings exhibited at the Dimock Gallery.

1971 Presented a multi-media drama "Homage to Fire," at the Studio Theatre, Washington, D.C.
Exhibitions of Vietnam drawings at McKeldin Library, University of Maryland, and Franz Bader Gallery.

1972 Sent by NASA to cover the Apollo 17 Mission.

1973 Exhibited new drawings from "The Plague" series at River Road Unitarian Church.

1975 Exhibition at Franz Bader Gallery.

1976 On February 4 Mitchell Jamieson ended his life.

Selected Individual Exhibitions

1935 Little gallery of the Intimate Bookshop, Washington, D.C.

1937 "Watercolors by Mitchell Jamieson," Little gallery of the Intimate Bookshop, Washington, D.C.

1939 "Paintings of Mexico," Whyte Gallery, Washington, D.C.

1940 "Watercolors by Mitchell Jamieson," Corcoran Gallery of Art, Washington, D.C.

1945 "War Journal," Corcoran Gallery of Art, Washington, D.C. (Foreword to checklist by artist).

1949 "Drawings of New England," Whyte Gallery, Washington, D.C.

1951 Santa Barbara Museum of Art, Santa Barbara, California

1952 The California Palace of the Legion of Honor, San Francisco, California
Seattle Museum of Art, Seattle, Washington
Portland Museum of Art, Portland, Oregon
Des Moines Museum of Art, Des Moines, Iowa
The Norton Gallery of Art, West Palm Beach, Florida

1953 The Birmingham Museum of Art, Birmingham, Alabama
The Norton Gallery of Art, West Palm Beach, Florida

1954 "Paintings by Mitchell Jamieson," Corcoran Gallery of Art, Washington, D.C. (Foreword to checklist by artist).

1955 Maynard Walker Gallery, New York, New York
Fort Worth Art Center, Fort Worth, Texas

1957 Maynard Walker Gallery, New York, New York

1958 Franz Bader Gallery, Washington, D.C.

1960 "Paintings and Drawings by Mitchell Jamieson," Corcoran Gallery of Art, Washington, D.C. (Foreword to checklist by artist).

1961 "Prometheus —A Mural and Other Paintings by Mitchell Jamieson," Franz Bader Gallery, Washington, D.C.

1963 Four volumes of folding scrolls relating to the Gordon Cooper Flight, McKeldin Library, University of Maryland, College Park, Maryland

1964 Franz Bader Gallery, Washington, D.C.

1967 The Dimock Gallery, George Washington University, Washington, D.C.
Franz Bader Gallery, Washington, D.C.

1968 "The Plague," The Dimock Gallery, George Washington University, Washington, D.C.

1969 "Recent Drawings 1969," Franz Bader Gallery, Washington, D.C.
"Drawings of Vietnam," circulated by Virginia Museum of Fine Arts, Richmond, Virginia

1970 "The Plague I and II," John and Mabel Ringling Museum of Art, Sarasota, Florida
"What Is To Be Done?—The Plague IV," The Dimock Gallery, George Washington University, Washington, D.C. (Foreword to checklist by artist).

1971 "The Plague IV," McKeldin Library, University of Maryland, College Park, Maryland
"The Plague Drawings: Vietnam," Franz Bader Gallery, Washington, D.C.

1973 "The Plague," River Road Unitarian Church, Bethesda, Maryland

1975 "Mitchell Jamieson: Recent Paintings," Franz Bader Gallery, Washington, D.C.

Selected Group Exhibitions

1935 Greater Washington Independent Art Exhibition, Washington, D.C. (Won the Mahony Award).

1937 Studio House, Washington, D.C.
Chicago Art Institute International Show, Chicago, Illinois

1940 Museum of Modern Art, New York

1941 Society of Washington Artists, Washington, D.C. (Awarded Thomas Saltz figure painting prize).

1942 "Soldiers of Production," National Gallery of Art, Washington, D.C.

1947 "Significant War Scenes by Battlefront Artists," Corcoran Gallery of Art, Washington, D.C.
The American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, New York

1951 Thirty-seventh Annual Exhibition of Northwest Artists, Seattle Art Museum, Seattle, Washington

1952 Seventh Annual Area Exhibition, Corcoran Gallery of Art, Washington, D.C. (Awarded first prize).

1953 Eighth Annual Area Exhibition, Corcoran Gallery of Art, Washington, D.C. (Awarded prize).

1965 "Eyewitness to Space," National Gallery of Art, Washington, D.C.

1966 "American Landscape: A Changing Frontier," Smithsonian Institution, Washington, D.C.

1967 Third Annual George Washington University Invitational Show, George Washington University, Washington, D.C.

1969 "Artists and Space," National Gallery of Art, Washington, D.C.

1972 "The American Artist and Water Reclamation," National Gallery of Art, Washington, D.C.

1974 "Combat Art of World War II," Washington Navy Yard, Washington, D.C.

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Brechner, Berl. "Light Is 'Massively Moving'," *The Hatchet* (George Washington University), April 25, 1967.

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Forgey, Benjamin. "Art: Jamieson's Protest," *The Washington Star,* March 9, 1969.

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Getlein, Frank. "Art: Two Exhibitions from Two Centuries," *The Washington Star,* December 6, 1970.

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